

# KOREA SHOOTING GUIDE

Up to  
**25%**  
cash rebate on  
production costs

FOUR DISTINCT SEASONS, EASY ACCESS TO ANY SHOOTING LOCATION,  
AN OVER 5,000 YEAR OLD CULTURAL HERITAGE,

KOREA HAS EVERYTHING A FILM SHOOT COULD NEED.





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# 7 GOOD REASONS TO SHOOT IN KOREA

## 1. KOFIC Location Incentive for Foreign Audio-visual Works

The Korea Film Council offers up to 25% cash rebate on foreign feature films, television series and documentaries production costs incurred for goods and services in Korea.

## 2. Korea is the leading film industry in Asia

Being the 7th largest film market in the world (Source: MPAA 2015), Korea has a reputation of being a significant influence in the Asian entertainment industry. The Korean Wave sweeping all over Asia is a proof of that.

## 3. Great People

Korea has a wealth of award-winning directors and cast members along with professional crews and technicians. The caliber and quality of the Korean film industry's people are seen by the international film community as world class.

## 4. Strong Infrastructure

Korea has dedicated sound stages and outdoor film sets in a wide range of sizes as well as full post-production laboratories, sound and digital imagery facilities. Thanks to a highly advanced IT infrastructure and experienced technicians, our digital post production and VFX houses are also world class.

## 5. Network of Regional Film Commissions

Since 1999, 10 film commissions have been established in almost every region of Korea providing active support in location scouting and shooting.

## 6. Nature and Cultural Heritage

Four distinct seasons, easy access to any shooting location, an over 5,000 year old cultural heritage - Korea has everything a film shoot could need.

## 7. Cost-effective Environment

Korea offers competitive rates in all areas of production whilst also assuring you a high quality product. The comparative price level of its services is ranked near the bottom among other OECD countries.





# KOREAN FILMING INCENTIVES

## KOFIC Location Incentive for Foreign Audio-visual Works

The Korean Film Council (KOFIC) has provided a location incentive since 2011, which supports part of the expenses of foreign feature film and television drama series shot in Korea. Productions that choose to shoot in Korea can enjoy significant cost savings making their international production budgets more competitive.

### Up to 25% Cash Grant on Costs

KOFIC offers up to 25% cash grant on foreign audio-visual works production expenditure incurred for goods and services in Korea. The grant amount shall be determined taking into account the remaining grant program budget on the date of application.

### Eligible Works

Feature films, television series(dramas or shows) and documentaries produced by a foreign production company, in which foreign capital's participation in the production cost exceeds 80% will be eligible for this grant. Eligible works must satisfy the following requirements:

- Must spend no less than 100 million KRW(approx. 100,000 USD) in Korea for production costs as recognized by KOFIC (these production costs are known as 'Qualifying Production Expenditure' or QPE).
- Must receive approval from KOFIC who shall evaluate the following three factors: (1) the degree to which the work creates tourism opportunities ("tourism creation"); (2) the degree to which the work contributes to the Korean film industry's capacities, ("capacities contribution"); and (3) the extent to which foreign capital participates in the work ("foreign producer participation").

### Eligible Applicants

The applicant must be a corporation organized and registered as a business in Korea meeting the following requirements:

- must be a company retained by a foreign production company on a production service agreement.
- shall provide services necessary for in-Korea production of a foreign audio-visual work and operates and manages a relevant production cost account.

## Korean Film Council

The Korean Film Council (KOFIC) is a special organization entrusted by the Republic of Korea's Ministry of Culture, Sports and Tourism aiming to support the development and promotion of Korean films. KOFIC was established in 1973 and is composed of nine commissioners (a full-time chairman and 8 non full-time committee members) appointed by the Ministry of Culture, Sports and Tourism in order to discuss and decide on major issues pertaining to the development of Korean films. KOFIC consists of separate departments specializing in various key aspects of Korean cinema;

- **the Domestic Promotion team** which supports Korean films and the film industry;
- **the International Promotion team** which is responsible for international public relations, the promotion of Korean films abroad and internationsl co-productions;
- **the Film Research & Development team** which provides vital information in the form of statistics, analyses and publications. In addition,
- **the Korean Academy of Film Arts** which trains and is responsible for the continuing education of film professionals;
- **the KOFIC Namyangju Studios** which provide film services and state-of-the-art film production facilities;
- **the Technical Support Department** which undergoes research on the future of cinema technology such as digital cinema and 3D films;
- **the General Management Department** which manages the film development fund for Korean films.

## Recently Supported Projects

**Huidan bie re wo**  
(Chinese Feaure film), 2015

**Avengers : Age of Ultron**  
(American feature film), 2014

**America's Next Top Model Cycle 21**  
(American TV series), 2014

**Seoul Searching**  
(American feature film), 2014

**Sense 8**  
(American TV series), 2014

**Emperor's Holidays**  
(Chinese feature film), 2014

**Olympic Ransom**  
(Japanese TV drama), 2012

**Urban Games**  
(Chinese feature film), 2012

### Application Process

Overall process: (1) Provisional application; (2) Enter into an agreement; (3) Final application; and (4) Payment of the grant

- Provisional application: The applicant submits the provisional application together with supporting documents. KOFIC then evaluates the provisional application and decides on the eligibility and the provisional grant amount.
- Entering into an agreement: KOFIC and the recipient enters into a grant agreement.
- Final application: The recipient submits the final application, the audited expenditure statement, and other supporting documents, and then KOFIC makes the final decision on the eligibility and the final grant amount.
- Payment of the grant: KOFIC makes the payment to the applicant.

### Miscellaneous

The total budget, application process and other contents of this grant program may be subject to change on an annual basis. Further detailed guidelines can be found at KOFIC's website [www.koreanfilm.or.kr](http://www.koreanfilm.or.kr).





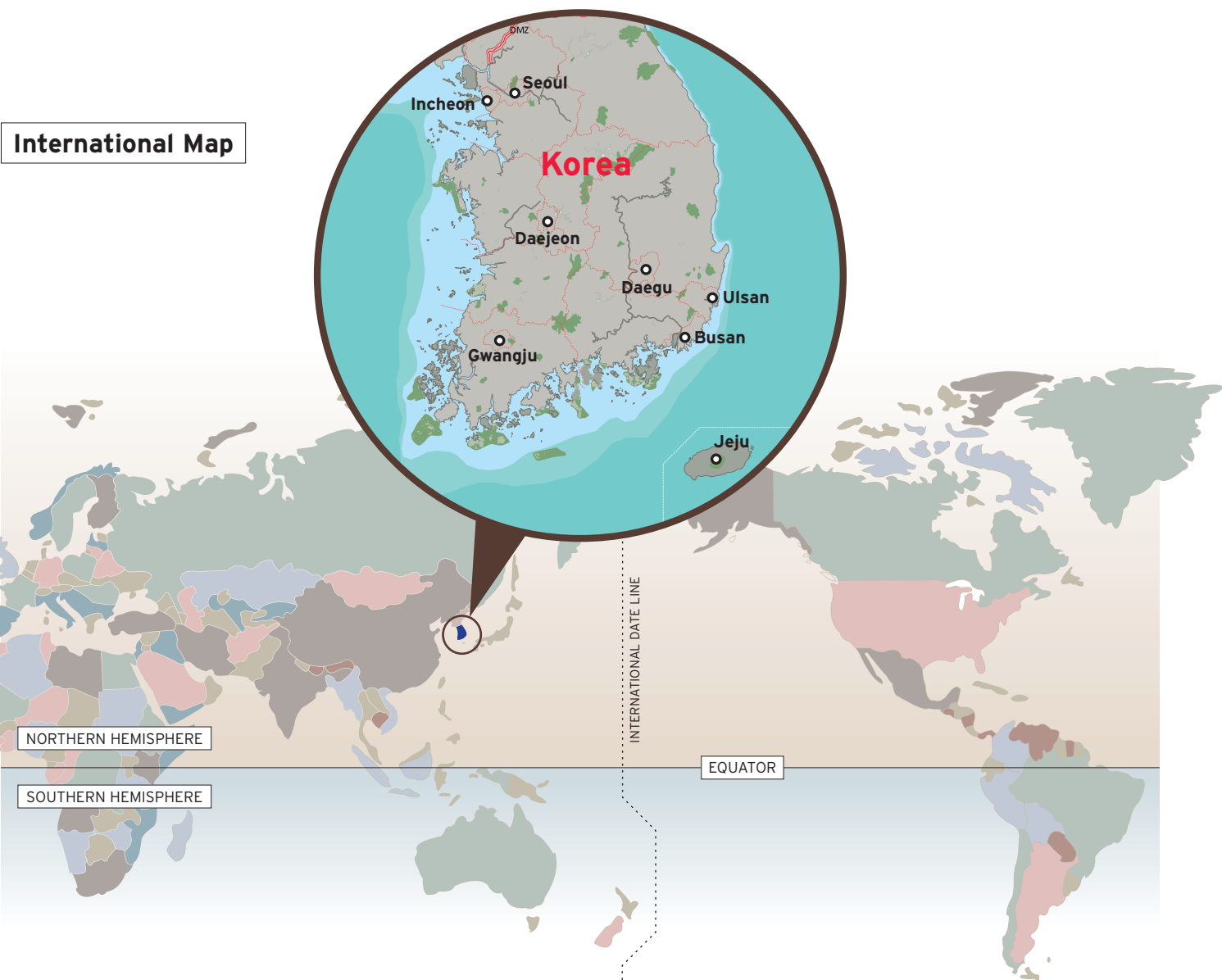
# ABOUT KOREA

FOUR DISTINCT SEASONS,  
EASY ACCESS TO ANY SHOOTING  
LOCATION, AN OVER 5,000 YEAR  
OLD CULTURAL HERITAGE -  
KOREA HAS EVERYTHING A FILM  
SHOOT COULD NEED.



Geography

Located along the North Pacific coast between neighbors China and Japan, Korea is a mountainous peninsula with mountains covering up 70% of the land mass. Bordered by the 38th parallel to the north, South Korea consists of a peninsular and one main island Jeju, a special self-governing province well known for its unique volcanic scenery. The country's total territory covers 100,140km<sup>2</sup> and comprises a population of 51.5 million people. The economy is the 11th largest in the world by GDP. The currency is the Won, and the capital city is Seoul.



Seasons and Climate

Korea has a continental climate with four distinct seasons. While the spring and fall boast beautiful scenes of nature and a mild climate, winter is generally cold and dry and summer is hot and sultry with humidity around 80%. Under the influence of the East Asia monsoon, 50~60% of annual precipitation falls in summer with typhoons striking 2~3 times around the end of July.

For more information about South Korea's weather, visit [www.kma.go.kr](http://www.kma.go.kr)





Time zone

GMT + 9 hours, the same time zone as Japan and no daylight savings.

City	Time							
Seoul, Tokyo (Korea Time)	01:00	04:00	07:00	10:00	13:00	16:00	19:00	22:00
Taipei, Manila, HongKong, KulalaLumpur, Singapore	24:00	03:00	06:00	09:00	12:00	15:00	18:00	21:00
Bangkok, Jakarta	23:00	02:00	05:00	08:00	11:00	14:00	17:00	20:00
New Delhi, Calcutta	22:00	01:00	04:00	07:00	10:00	13:00	16:00	19:00
Teheran, Kuwait, Jeddah	19:00	22:00	01:00	04:00	07:00	10:00	13:00	16:00
Hamburg, Rome, Paris, Amsterdam	17:00	20:00	23:00	02:00	05:00	08:00	11:00	14:00
London, Madrid	16:00	19:00	22:00	01:00	04:00	07:00	10:00	13:00
Rio de Janeiro, São Paulo	13:00	16:00	19:00	22:00	1:00	04:00	07:00	11:00
New York, Montreal, Bogota, Toronto	11:00	14:00	17:00	20:00	23:00	02:00	05:00	08:00
Chicago, Houston	10:00	13:00	16:00	19:00	22:00	01:00	04:00	07:00
Vancouver, Seattle, San Francisco, Los Angeles	08:00	11:00	14:00	17:00	20:00	23:00	02:00	05:00
Sydney, Melbourne	02:00	05:00	08:00	11:00	14:00	17:00	22:00	23:00

Transportation

Air

Korea has 2 international airlines which fly to destinations across the globe and 4 domestic airlines flying between domestic cities and provincial towns.

International Airlines

Korean Air [www.koreanair.com](http://www.koreanair.com)  
Asiana Airlines <http://flyasiana.com>

Domestic Airlines

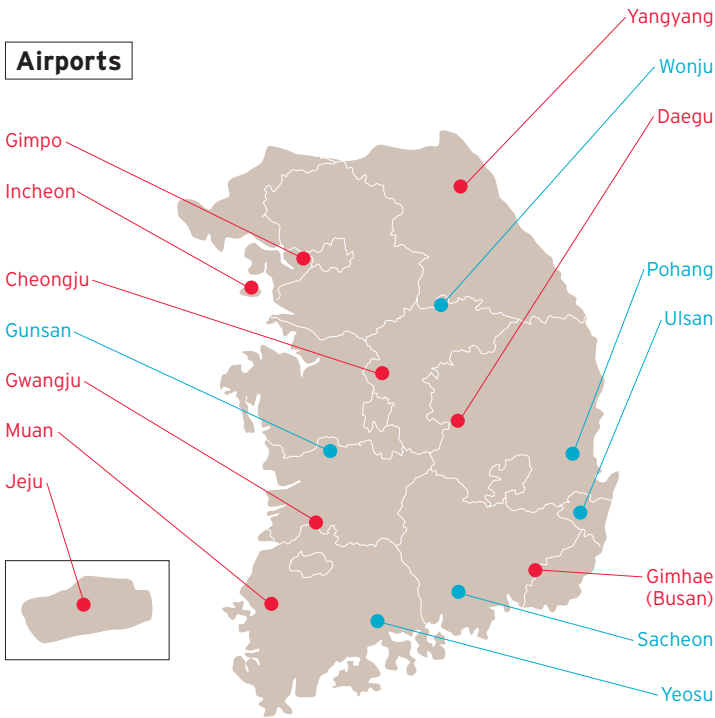
Jinair [www.jinair.com](http://www.jinair.com)  
Jeju Air [www.jejuair.net](http://www.jejuair.net)  
Air Busan <http://en.airbusan.com>  
Eastar Jet [www.eastarjet.com](http://www.eastarjet.com)  
T'way Air [www.twayair.com](http://www.twayair.com)

International Airports

Incheon, Gimpo, Jeju, Gimhae, Cheongju, Daegu, Yangyang and Muan

Domestic Airports

Gunsan, Yeosu, Pohang, Ulsan, Wonju, Sacheon and Gwangju



Rail

High speed rail (KTX) and regional railroads connect the entire country. At present, the KTX Seoul-Busan (from north end to south end) takes only 2 hours and 30 minutes, whereas normal trains take 5 hours and 30 minutes maximum.

You may view the fare and service details (including stations served) at the Korail Website [www.korail.com](http://www.korail.com).

Roads

There are a number of expressways running north-south, east-west, and national and regional roads are also accessible from any cities or towns. Traffic drives on the right hand side of the road in South Korea. Some expressways with regular heavy traffic have bus only lanes.

Express Bus

For those who are planning a longer trip on a smaller budget, express busses are a good option as they are cheaper than high speed trains. Connecting the entire country, express busses are generally divided into two classes: regular and deluxe.

For terminal information and time schedules, visit [www.kobus.co.kr](http://www.kobus.co.kr).

Inter-city transportation

Subway

Subway services are available in the Metropolitan Seoul region, Busan, Daegu, Gwangju and Daejeon. You may purchase one-time ticket (starting from 1100 won) or discount cards for regular use.

For Seoul subway route map, visit [www.seoulmetro.co.kr](http://www.seoulmetro.co.kr)

City Local Busses

Local busses are available in all cities and towns throughout the country. Depending on the types of the busses (usually in different colors according to the distance they cover), fares vary from 600 up to 2,200 won.

Other Forms of Transport

Car rentals and taxi services are available in all cities. International drivers in Korea can drive for up to one year from entry with an international driver's license, and car insurance is compulsory. Taxies run on a meter.



Accommodation

There are various types of accommodation that can fit your budget, from top-class hotels to affordable guesthouses and motels (inns). For those who plan to stay for a long period, short-term rental in condominiums, residence hotels and lodging houses are available.

For more information about accommodation, visit [www.visitkorea.or.kr](http://www.visitkorea.or.kr)



Food

Rice remains the staple of Korean diet, and a typical meal consists of steamed rice, soup or stew, various side dishes (mostly seasoned vegetables) and meat. Kimchi (vegetables fermented with salt and spices) is definitely the most common side dish.

Among Korean dishes, bibimbap (steamed rice mixed with vegetables), bulgogi (marinated beef) and galbi (beef or pork ribs) are frequently considered the favorites of foreigners. Western and other ethnic foods as well as fusion dishes are available in a growing number of restaurants. There also are many internationally known family restaurant chains such as TGIF, Outback Steakhouse and fast food eateries like McDonald's and Burger King.



Telecommunication

Mobile phone service

Foreigners can either rent mobile handset for a short term or subscribe to the mobile service with their own cell phone. The three main service providers are KT, SK Telecom and LG.

Check each service provider for further information.

KT [<http://cs.show.co.kr>] (Tel): (+82) (0)2-2190-1180

LG U plus [[www.lguplus.com](http://www.lguplus.com)] (Tel): (+82) 1544-0010

SKT [[www.tworld.co.kr](http://www.tworld.co.kr)] (Tel): (+82) (0) 80-2525-011

International calls

To call overseas, dial the Overseas Switchboard Number + Country Code + Area Code + Telephone Number.

International calling cards can be used in Korea, while payphones using coins or local calling cards are rapidly diminishing due to high cell phone penetration.

Internet

Korea is one of the most connected countries in the world with high speed broadband and wireless internet services available anywhere in the country. Internet cafes, widely available in any city, town or village, can become very handy as they provide internet facilities at a low cost starting from around 1,000 won (approx. 1 USD) per hour.

Postal and delivery service

Post offices are open between 9:00 and 18:00, Monday to Friday. Door to door delivery service, provided by post offices and several other private companies, is cheap and fast, taking 2~3 days (3~4 days over a holiday period) for domestic general deliveries. The minimum fee for small parcel delivery starts at 5,000 won. Door to door motorcycle delivery, called Quick Service in Korea, is

also available for immediate pick-up and deliveries.

For detailed postal service, visit [www.koreapost.go.kr](http://www.koreapost.go.kr).

Banks

Banks are open between 9:00 and 16:30, Monday to Friday. Foreign currency exchange is available at almost all Korean banks. ATM machines are widely available throughout the country. Credit cards with international debit and credit plans can access Korean ATM machines.

Power

The electricity supply is set at 220 volts, 60Hz. Step-down transformers are available at electronic shops. Korea uses two-pin plugs, the same as France, Germany, Austria, Turkey, etc.

Video and DVD

Korea uses the NTSC system. The region code for Korean DVDs is 3, and multi zone DVD players are widely available.

Useful phone numbers

112 : Crime Reporting & Police

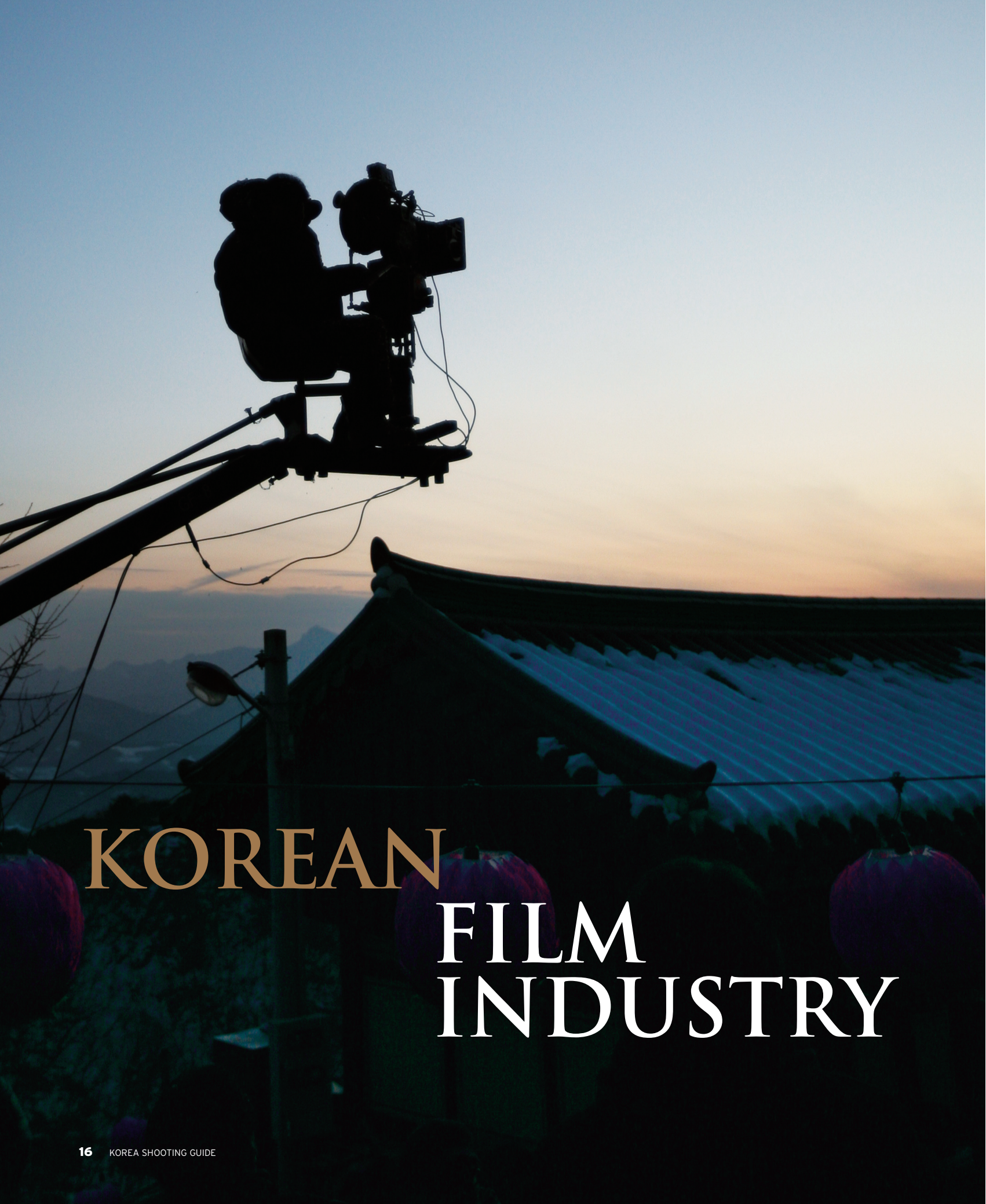
119 : Fire and Medical Service

Local area code + 114 : Local Telephone Number Guide

02-790-7561 : International Emergency Rescue (24-hour emergency rescue for foreigners)

02-120 : Seoul Call Center (offers all basic information concerning Seoul city)





# KOREAN FILM INDUSTRY

## Overview

### Local Industry

Besides Korea's well known cell phone, semi-conductor and shipbuilding industries, Korean film has also become globally renowned.

The industry went through rapid growth in various areas over the last decade and achieved significant developments in its

quantity and quality. Since 2004, two films have surpassed the 10 million theatrical admissions mark, which significantly enhanced its pace into the global market. With its film-friendly atmosphere and passionate audience, Korea's film entertainment market was ranked the world's 7th largest in 2015. (Source: MPAA 2015)

Category	Year	By	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Production	Number of productions	-	80	82	87	110	124	113	138	152	216	229	207	248	269
	Korean Film Market Share	%	53.5	59.3	59.0	63.8	50.0	42.1	48.7	46.6	51.9	58.8	59.7	50.2	52.2
Screening	Nationwide attendance	10,000	11,948	13,517	14,552	15,341	15,877	15,083	15,696	14,918	15,972	19,489	21,335	21,506	21,779
	Admissions per capita	-	2.5	2.8	3.0	3.1	3.2	3.0	3.2	2.9	3.2	3.8	4.3	4.2	4.22
	Number of screens	-	1,132	1,451	1,648	1,880	1,975	2,004	2,055	2,003	1,974	2,081	2,184	2,281	2,424



### International Acknowledgement

The creative stories and dynamic images featured in Korean films have gained the world's attention. Several films were shown to wide acclaim in major film festivals across the globe catching the eyes of both film professionals and the world audience. Therefore, Korea is becoming the first country film professionals look to when searching for new talent.

#### Korea's Award-winning Films at Major Film Festivals

**OLD BOY** : Directed by PAR K Chan-wook, Grand Prix Award, CANE S 2004

**SAMARITAN GIR L** : Directed by KIM Ki-duk, Best Director Award, BER LIN 2004

**3 IRON** : Directed by KIM Ki-duk, Best Director Award, VENI CE 2004

**SECRET SUN SHINE** : Lead actor JEON Do-yeon won the Best Actress Award, CANE S 2007

**THIRST** : Directed by PARK Chan-wook, Jury Prize, CANES 2009

**POETRY** : Directed by LEE Chang-dong, Best Screen Play Award, CANE S 2010

**PIETA** : Directed by KIM Ki-duk, Golden Lion Award, Venice 2012

**Circleline** : Directed by Shin Su-won, Canal plus Award, CANNES 2012

**Juvenile Offender** : Directed by Kang Yikwan, Special Jury Award, TOKYO 2012

**HOSANNA** : Directed by NA Youngkil, Golden Bear Award : Short film, BERLIN 2015

**Factory Complex** : Directed by IM Geung-soon, Silver Lion, VENICE 2015

**Right Now, Wrong Then** : Directed by Hong Sang soo, Golden Leopard, LOCARNO, 2015





Fund raising and revenue structure

Investment structure

Korean film financing largely depends on equity financing. Equity financing does not guarantee a payment on the principal, but it is similar to an interest paying method with profits made according to the size of the investment. The main investor who owns the copyright is in charge of raising such funds. Equity financing for Korean films can be generally divided into three categories - the main investor, sub-investor and the production company which raises funds on its own. The main investor, an investment company which owns the distribution rights, uses

the money raised by the production company and the money borrowed from the sub-investor for the production costs and then secures the copyright. It also manages the production, ensures the completion of the film, calculates the profit and costs, and licenses the rights. The subinvestor supplies a portion of the costs used for production to the main investor and is entitled to receive a fixed percentage of the profits made from licensing sales in accordance with its equity share.

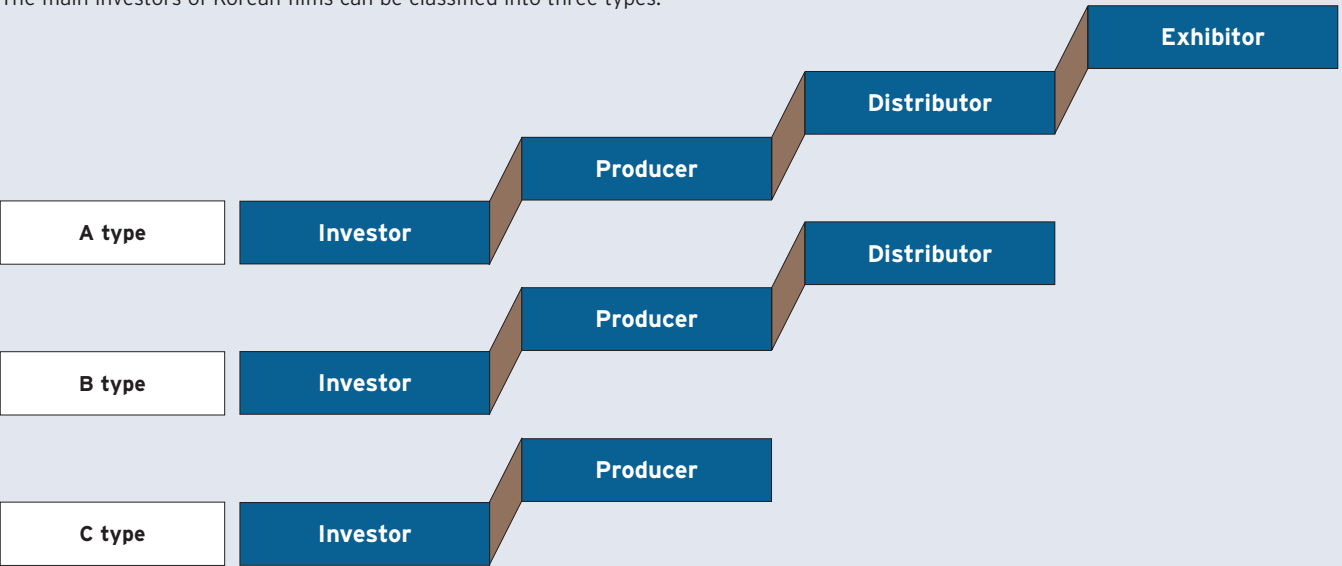


Fund Raising Structure

Classification	Names
Investment & Distribution Companies(Main Investors)	CJ E&M, Showbox, Mediaplex Inc., Lotte Entertainment
Investment Funds	CJ Venture Investment, Union Investment Partners, etc
Financial Institutions	Korea Trade Insurance Corporation, etc
Private Investors	Miscellaneous
Total	-

Main (strategic) investors

The main investors of Korean films can be classified into three types.



The A type main investors have the most influence in the Korean film industry. They include only two companies in Korea; CJ E&M, which runs the biggest multiplex theater chain CGV and its affiliate Primus Cinema; and Lotte Entertainment Inc. which runs the other large multiplex theater chain, Lotte Cinema. In terms of B type Investors, the most influential investor is Showbox, Mediaplex Inc.; this company does not operate the multiplex theater chain Megabox anymore, but is still considered to be one of the major investors. There are some new companies such as N.E.W. and Synergy that have

been recently established in the B type as well. C type main investors include United Pictures and KM Culture. Recently, giant telecom conglomerates have made concerted advances into the film industry in order to acquire the satellite broadcast and IPTV rights of films, and have quickly become known as major investors. SK Broadband, the most dominant IPTV company in Korea, has acquired I-Film, while KT, the largest wired service provider and second-largest mobile telecom company in Korea, has also been investing in film contents.

Market Share of Released Films in Korea by Distributor in 2015

(by USD 1,000 / 1USD = appx. 1,000 KRW)

No.	Distributor	No. of Films	Revenue(USD 1,000)	Market Share
1	CJ E&M	26	383,255	22.5%
2	Showbox, Mediaplex Inc.	11	290,195	17.0%
3	Sony Pictures Releasing Walt Disney Studios Korea	9	204,059	12.0%
4	20 Century Fox Korea	16	163,538	9.6%
5	Universal Pictures International Korea	32	149,784	8.8%
6	N.E.W.	14.5	133,512	7.8%
7	Lotte Entertainment	20.5	133,512	7.5%
8	Warner Brothers Korea	13	98,535	5.8%
9	CGV Arthouse	13	33,285	2.0%
10	MEGABOX	9.5	23,004	1.3%
	Others	1,110.5	99,422	5.8%
	Total	1,275	1,706,476	100%

\* KOBIS (99% of Korean theaters are registered in the KOBIS electronic ticket system.)



Investment funds

In Korea, Visual Content Funds managed by venture capital firms work as sub-investors serving a significant role as financial investors in Korean film productions. Generally, they cover up to 40% of the production costs.

Visual Contents Investment Funds contributed greatly to the development of the Korean film industry after 2001. The established

amount for these funds was available for a limited term of between 5 and 7 years as standby investment funds. These funds served as a successful lever stabilizing investments into the film industry and they also became a significant source of funding. The current state of the Visual Content Investment Funds that are now active, as well as the size of the government's contribution, are described in the following table.

2000~2014 Visual Contents Investment Fund Size

by mil. USD / 1USD = apprx. 1,000 KRW

Year	Fund Size	*KOFIC Investment	*SMBA Investment	Private Investment
2000	68.5	10	24	34.5
2001	30	5.7	-	24.3
2002	9	1.8	2.7	4.5
2003	39	7	9	23
2004	62	10	24.5	27.5
2005	62.3	8.1	15	39.2
2006	46.7	10	8.1	28.6
2007	52	9	15.2	27.8
2008	34.3	18	9.1	7.2
2009	47	14.5	13.2	19.3
2010	25	11	-	14
2011	12	6	-	6
2012	10	5	-	5
2013	15	10	-	5
2014	17	10	-	7

\* KOFIC : Korean Film Council / SMBA : Small and Medium Business Administration



Active Visual Contents Funds in 2014

(by mil. USD / 1USD = apprx. 1,000 KRW)

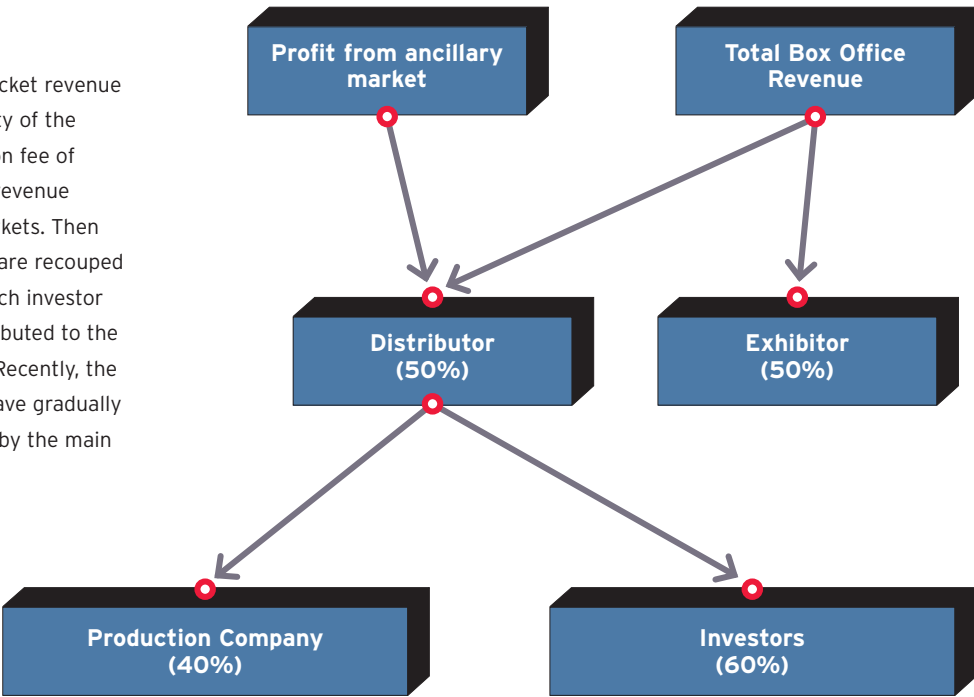
Name	Running Period	Size	KOFIC Investment	SMBA Investment	Private Investment
Boston Global Picture Contents	2009. 1.30(2016. 2)	31.4	9	4.4	18
ISU-Global Contents	2009. 4.23(2016. 4)	21.15	7	1.69	12.46
CJ Venture Capital No. 12 Global Contents	2009. 11.20(2016. 11)	41.9	12.2	13.2	16.5
Capital One Cinematic Diversity Specialty	2010. 3.18(2015. 3)	5	2.5	-	2.5
Sovik Visual Contents	2011. 1.4(2018. 1)	15	5	-	10
ISU SM Contents	2011. 10.13(2016. 10.12)	10	6	-	4
Capital One Small and Medium-sized Films Specialty	2011.5.30(2016.5.30)	12	6	-	6
Capital One Korean Films Renaissance	2012.10.11(2017. 10.10)	10	5	-	5
Korean Films Specialty No.1	2013.9.10(2018. 9.9)	15	10	-	5
TGCK Content Fund No.2	2014(2019)	17	10	-	7

\* KOBIS (who records 99% of national theaters through electronic ticket system)

Profit share

Main investors in Korea receive 50% of the ticket revenue from theaters, therefore receiving the majority of the profits of Korean films. After this a distribution fee of around 10% is deducted from the remaining revenue including the profit gained from ancillary markets. Then the costs used for production and marketing are recouped and 60% of the net profit is distributed to each investor (main, sub) and 40% of the net profit is distributed to the production company that produced the film. Recently, the net profit shares for production companies have gradually fallen due to the growing market domination by the main investors.

Profit Distribution Model





# FILM INDUSTRY INFRASTRUCTURE



## PEOPLE

Korean filmmakers have earned a global reputation for their hard work and innovation. From world renowned directors to skilled crews and experts in post production, Korea has one of the most competitive workforces in the global film industry. It has therefore become the most sought-after location in Asia when it comes to international productions because, after all, the most important asset of any country is its PEO PLE.

### Award-winning writers, directors, and producers

Korean directors and producers have become highly recognized in the international film community. From director KIM Ki-duk's Spring, Summer, Fall and Winter to PAR K Chan-wook's Old Boy and LEE Chang-dong's Poetry, Korean films have swept up numerous awards at Cannes and other prestigious film festivals. 'Creativity is the key to their achievements', says many in the film industry.

### Talented actors and actresses

For the last decade Korean actors and actresses have been at the center of Hanryu, or the Korean Wave, and have become loved by audiences from all over Asia. As the leading figures in the Asian entertainment industry, their acting talents have been highly recognized and have drawn tremendous attention from film professionals in the region

Recently their presence have become internationally apparent with JEON Do-yeon receiving the best actress award at Cannes for her performance in Secret Sunshine and other colleague actors such as LEE Byung-hun, Rain and JANG Dong-gun taking main roles in Hollywood productions G.I.Joe, Ninja Assassin and The Warrior's Way.

### Innovative and flexible crews

The strong work ethic and passion of Korean film crews stands unrivalled. From scripting to location scouting, DO Ps, costume designers, stunt people and lighting technicians, Korea boasts professional and committed specialists with international experience in almost any area.

### Skilled experts in post production

As Korea is well known for its excellence in the IT industry, so are the people in the film post production process. From film laboratories to digital and VFX production, our post production workers complete their work quickly, with quality assurance and cost-effectiveness regardless of the scale of the film all in conjunction with cutting-edge facilities.

For an updated staff directory, visit KOFIC's website [www.koreanfilm.or.kr](http://www.koreanfilm.or.kr)





Namyangju KOFIC Studios



## FACILITIES

Korea has dedicated film sets and studios in a wide range of sizes as well as full post-production laboratories, sound and digital imagery facilities. Backed by government support programs and private investments, Korea offers many competitive advantages to ensure cost-effective production of your film.

### Outdoor film sets

There are 28 main open sets currently being used for film or TV drama productions in Korea. Most of them are located out of the Seoul Metropolitan Area, with Jeolla Province which has the largest number of 11 sets, followed by Chungbuk and Gyeongbuk Province with 8 together. Most of the sets were heavily invested in by local governments and TV stations. Among them, 15 sets are larger than 33,000m<sup>2</sup>.

They are mostly used for shooting period pieces that cover ancient times through to modern times yet some of them are equipped with special contemporary sets such as prisons and churches. For detailed information, contact each regional Film Commission introduced at the next chapter.

### Studios (Sound Stages)

Among the many film studios in Korea, 4 major film studios (detailed on the right) are the most frequently used. Rental fees per day vary depending on the sizes and equipment available in each studio ranging from 300 USD to 1,000 USD. Diverse support services are also available including production offices, ancillary buildings, amenity facilities, storage, etc.

### Studios (Sound Stages)

Area	Name	Square Meters
Namyangju, GyeongGi-do	KOFIC Studios ( <a href="http://www.koreanfilm.or.kr">www.koreanfilm.or.kr</a> )	A Studio: 1,322 B, C Studio: 992 E Studio: 777 F, G Studio : 413
Paju, GyeongGi-do	Art Service Studio ( <a href="http://www.art-service.co.kr">www.art-service.co.kr</a> )	A Studio: 1,322 B Studio: 992 C Studio: 661
Daejeon Metropolitan City	Daejeon Cinema Studios ( <a href="http://djacts.kr/">http://djacts.kr/</a> )	A Studio: 1,092 B Studio: 672
Busan Metropolitan City	Busan Cinema Studio ( <a href="http://www.bfc.or.kr/">www.bfc.or.kr/</a> )	A Studio: 826 B Studio: 1,653

### Film sets and Studios in Korea

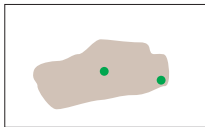
- More than 33,000m<sup>2</sup>
- Less than 33,000m<sup>2</sup>

Paju, GyeongGi-do

Namyangju, GyeongGi-do

Daejeon Metropolitan City

Busan Metropolitan City





### Post-production

Korea is fast becoming a favorable one-stop location for the entire post production process. From traditional film laboratories to sound and digital post production, Korea offers highly advanced facilities fully equipped with state-of-the-art technology. It is little wonder then that Korea has been much favored by many productions across Asia seeking quality assurance in post production services.



### Visual Effects

Korea boasts world class visual effects services that have built an international reputation for many years now. Filmmakers can expect highly efficient services both with the security of largescale facilities and the flexibility of smaller independents. As seen in many co-productions across Asia and internationally acclaimed local productions, the nature of adaptability and the meticulousness of the Korean industry is highly sought after when it comes to the visual effects field.

Thanks also to advanced and secure high-speed internet infrastructure, CGI projects and other digital sources can be immediately streamed online saving extensive amounts of time and money.

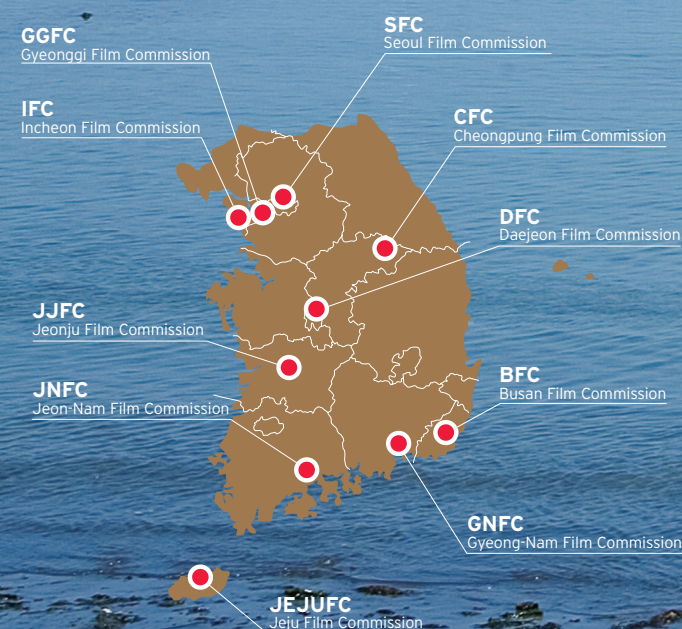
For an updated post-production company directory, visit KOFIC's website, [www.koreanfilm.or.kr](http://www.koreanfilm.or.kr)





# REGIONAL FILM COMMISSIONS

Korea has a strong network of regional film commissions. As of 2016, 10 regional film commissions cover all major cities and provinces, providing film-friendly environment for film productions. These film commissions assist productions in obtaining film permits, serve as a liaison between production companies and shooting locations, arrange traffic control, human resources hire and provide other miscellaneous assistance. Some film commissions operate equipment rentals, studios and post production facilities as well. Here are brief introductions to the major film commissions.







### Introduction

The 600-year old capital of the nation, where tradition and modernity co-exist together, is able to offer everything a film needs. The city is surrounded by mountains and rivers that provide a scenic backdrop to urban space, and contains skyscrapers as well as national treasures and traditional style buildings. As Seoul is the home of 95% of all film related companies and film facilities, over 40% of all local films are shot in the city every year. With the growing recognition and popularity of Korean films in international markets, Seoul has become an increasingly popular destination for international productions and co-productions in recent years.

### Location highlights

- Gwanghwamun, the main gate of Gyeongbokgung Palace, Korea's most symbolic historic building, overlooking Korea's largest and most important square, the Gwanghwamun Square
- Located right in the middle of the city Seoul N Tower on Mount Namsan overlooks the homes and workplaces of over 10 million Seoulites
- The almost one kilometer wide Han River divides the city into Northern and Southern parts which are connected by 27 bridges each illuminated in their own distinctive style at night

### Incentive programs open to international productions

#### Film Production-Support Program

A up to 25% cash rebate on production costs for film & TV productions shot in Seoul. The Cap at 100,000,000 KRW (approx. 100,000 USD) can be lifted for projects with extraordinary high marketing value.

#### Location Scouting-Support Program

Provides the cost of Seoul location scouting for directors, assistant directors, producers, cinematographers, production designers or location managers of international projects planning to shoot in Seoul (airline tickets, accommodation, domestic location coordination and a rental car).

#### Infrastructure & filming support

- Location FAM Tours: inviting international film/TV professionals, showcasing Seoul as a shooting location and introducing the Korean film industry
- Film Korea ([www.filmkorea.or.kr](http://www.filmkorea.or.kr)): online database featuring a location database and an industry directory and basic info on shooting in Korea
- Filmmaker's Creative Zone: providing free office space for filmmakers

- Seoul Aerial Stock Footage Support : providing up to 5 minutes in total of Seoul Aerial Stock Footage to national and international filmmakers shooting in Seoul.

### Recently Supported International Productions

- A Brand New Life**, by Ouni Lecomte, France/Korea 2009
- Hello Stranger** by Banjong Pisanthanakun, Thailand 2010
- Yellow Sea** by NA Hong-jin, Korea/USA 2010
- The Bourne Legacy** by Tony Gilroy, USA 2012
- Urban Games** by Bob Brown/Zhang Peng, China 2013
- Ah Beng: Mission Impossible** by Silver Chung, Malaysia 2014
- America's Next Top Model season 21** by Tyra Banks/Ken Mok, USA 2014
- Sense8** by The Wachowski/J. Michael Straczynski, USA 2015
- Avengers: Age of Ultron** by Joss Whedon, USA 2015
- Tik Tok** by Lee Jun, China/Korea 2016

### Contacts

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**Tel** +82 2 777 7184, **Fax** +82 2 777 7097  
**E-mail** [nina@seoulfc.or.kr](mailto:nina@seoulfc.or.kr) / [erica@seoulfc.or.kr](mailto:erica@seoulfc.or.kr)  
**Website** [english.seoulfc.or.kr](http://english.seoulfc.or.kr)



## BFC\_ BUSAN FILM COMMISSION



## Introduction

Busan, a metropolis of 3.5 million people, has the complex look of a high-end industrial city of the 21st century that embraces the sights of the past decades. It has both the commercial glitter of skyscrapers and an indigenous atmosphere attractive for location shoots. This port city is a captivating film location for filmmakers all over the world with its combination of past and future, stunning mountains, seas, rivers, and unique local and global style.

## Location highlights

- Gwangan Bridge, a landmark of the city and a spectacular sight standing over the sea
- The Yachting Center with a breathtaking view of newly built skyscrapers
- Busan Cinema Center with a marvelous architecture and well known landmark of the city.
- Centum & Marine City with a futuristic urban area of newly built near Haeundae

- Busan Port with container piers and exotic attractions particular to the port city
- Jagalchi Seafood Market and Nampo-dong, a famous attraction for international visitors at the Busan Film Festival
- Subway stations and public facilities well organized and accessible for shooting as they are backed by a highly supportive administration
- A variety of local scenes and bystreets with nostalgic landscapes

## Incentive programs open to international productions

## Accommodation Support Program

Provides production teams of feature, drama or documentary shooting in Busan, with the accommodation cost in Busan

## Location Scouting Support Program

Provides production teams of feature, drama or documentary that plan to shoot in Busan with a car rental service up to 30 days, depending on the type of vehicles

## Infrastructure &amp; Filming support

## Busan Cinema Studios

23,946,98m<sup>2</sup> Site, 7,110.855 m<sup>2</sup>

Soundproof stages and clear floor span that is self-leveling

Fully equipped for wire actions and electromotive set-battens

Large green & blue screens for both film & TV

## Busan Cinema Venture Center

Professional film crews for hire including producers, aviation specialists, underwater photographers, production designers and make-up artists

Well maintained and quality camera equipment rentals at bargain rates

## Busan Post Production Center

An efficient one-stop location for the entire post production process such as DI, VFX, digital cinema mastering, sound, etc.

Fully equipped with advanced technology, and operating system as well as ancillary facilities

## Digital Bay (3D Production Center)

Operating a pre-visualizing system that can execute a complete composition of special effects and computer graphics ranging from on-set real image syncing over computerized virtual background for monitoring purposes to transferring camera movement into data

## Recently Supported International Productions

**Nourakushi Denshou** by Chiseko Tanaka, Japan, 2010

**Gaiji Keisatsu** by Kentaro Horikirizono, Japan, 2011

**Hello Goodbye** by Titien Wattimena, Indonesia, 2012

**Fate** by BAE Tae-su, Korea/Japan, 2012

**Seol-hae** by KIM Jeong-kwon, Korea/Japan, 2012

**Lemon** by ZHANG Jia-rui, China, 2012

**Mentaiko Spicy** by Kan Eguchi, Japan, 2013

## Contacts

Haeundae Haebyeon-ro 52, Haeundae-gu, Busan, 612-824

Korea

**Tel** +82 51 720 0341 / **Fax** +82 51 720 0340

**E-mail** bfc@bfc.or.kr / **Website** www.bfc.or.kr



GGFC\_ GYEONGGI FILM COMMISSION



Introduction

Located in the central west area of Korea, Gyeonggi surrounds the cities of Seoul and Incheon and is bordered by the Yellow Sea to the west. It consists primarily of a fertile plain along the Han River, and maintains numerous historic legacies. Since it is in very close proximity to Seoul, it is the first place many filmmakers look to as a location and production site.

GGFC was established in 2005 and since then has been providing one stop services for TV and film shoots in the Gyeonggi province. It has also been expanding its support into other areas including DMZ Korean International Documentary Film Festival.

Location highlights

- Hwaseong Haenggung, Suwon, a well preserved palace used as a temporary residence for the kings of the Chosun Dynasty
- Korean Folk Village, a home to numerous collections of Korean cultural artifacts
- Heyri Art Village where the beauty of modern architecture is in evidence
- Hwaseong Osom Airfield where private light aircraft can take off and land

- Gapyeong Zarasum, a turtle-shaped island

Incentive programs open to international productions

20% cash grant for production costs incurred in the Gyeonggi area, with a cap of KRW 100 mil., approx USD 100,000.

Recently Supported Productions

- Hello Ghost** by KIM Young-tak, Korea, 2010
- I Saw the Devil** by KIM Jee-woon, Korea 2010
- Hide and Seek** by HEO Jeong, Korea, 2013
- Top Star** by PARK Junghun, Korea, 2013
- The Five** by JEONG Yeonsik, Korea, 2013

Contacts

9F 202-Dong, Chunui Techno Park II, 202 Chunui-Dong, Wonmi-Gu, Bucheon-Si, Gyeonggi-Do, 420-857, Korea  
**Tel** +82-32-623-8042 / **Fax** +82-32-623-8080  
**E-mail** location2003@gmail.com  
**Website** www.GGFC.or.kr

IFC\_ INCHEON FILM COMMISSION



Introduction

The city of Incheon was the first area in the Korean peninsula to receive the modern cultures of western civilization which then grew into a multicultural and multiethnic harbor city. Being home to the Asian Games in 2014, it is fast rising as an international city center with its world renowned international airport and harbor. It is in close proximity to Seoul, and has various advantages on offer for location shooting from over a hundred nearby islands to the city streets with the charms of the traditional past and the modernity of today.

Location highlights

- Incheon International Airport
- Incheon Port, a historical port on the Yellow Sea that acts as a gateway to Seoul
- Songdo International City, a new city with a futuristic design
- China Town, a mega scaled exotic town
- Incheon Bridge, the world's fifth most recently built cablestayed bridge on sea

Incentive programs open to international productions

A maximum 50,000,000 KRW (approx. 50,000 USD) production support is offered for feature films of under 400,000,000 KRW (approx. 400,000 USD) budget with Incheon as the main element, or shooting more than 50% in Incheon

Recently Supported Productions

- Thirst** by PARK Chan-wook, Korea 2008
- Mother** by BONG Joon-ho, Korea, 2009
- Dance Town** by JEON Kyu-hwan, Korea 2010
- Yellow Sea** by HA Hong-jin, Korea, 2010
- Hype Nation 3D** by Alan Clazatti& Christian A. Strickland, Korea/US, 2011
- Pluto** by SHIN Su-won, Korea, 2012
- New World** by PARK Hoon-jeong, Korea, 2012

Contacts

Visual Media Complex, 8F, Phil Plaza, 173-1 Ju-an-dong 1-ga, Nam-gu, Incheon, 420-021 Korea  
**Tel** +82-32-435-7172 / **Fax** +82-32-435-7173  
**E-mail** ifc@ifc.or.kr / **Website** www.ifc.or.kr





## CFC\_ CHEONGPUNG FILM COMMISSION



## Introduction

Chungcheongbuk-do is often called 'The city of fresh wind and a bright moon'. Together with its beautiful mountains and valleys, its reputation comes from the magnificent townscape of Jecheon city, where the CFC is based, and the surrounding CheongPung Lake (67.5km<sup>2</sup>) which is well known for its breathtaking scenery. It is also adjacent to Woraksan National Park which has long been known as a divine peak thanks to its steep physical features and ferociously tall cliffs.

## Location highlights

- Urim-Ji Lake, one of the oldest irrigation facilities in Korea surrounded by several hundred years old pine trees, weeping willows, a 30-meter high natural waterfall and water fountain.
- CheongPung Lake, a famous freshwater fishery with vast and flat terrain.
- Bibong Mountain, a hawk shaped mountain encompassed by CheongPung Lake, giving an illusionary look of an island over the sea
- Cheongpung Cultural Village: Following the meandering path of Namhan River, you will meet the Cheongpung Cultural Village where the traces of hardship our ancestors were forced to endure poetically comes alive. Here, the encounter with wooden and stone

architecture and moss-covered stones is deeply moving in the way it matches history with nature. This place functions as a small folk village where a vast collection of 1,900 pieces of daily-used relics are on display

## Infrastructure &amp; Filming support

## Jecheon Media Center

A film studio equipped with editing rooms, audio and video studios, and film archive. 325.2m<sup>2</sup> in size.

## Recently Supported Productions

**Romantic Debtors** by SHIN Keun-ho, Korea 2010

**48M** by MIN Baek-du, Korea, 2012

**Jo-seon Mi-nyeo Sam-chong-sa** by PARK Je-hyun, Korea, 2012

**Gong-beom** by KUK Dong-seok, Korea, 2012

**Ga-si-ggot** by KIM Do-hyung, TV Drama, Korea, 2013

**Highheel** by JANG Jin, Korea, 2013

## Contacts

Jecheon Media Center 2nd Floor, #110 Cheongjeon-dong, Jecheonsi, Chungbuk, Korea 390-110

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**Fax** +82 43 645 4996

**E-mail** theplay1@daum.net / **Website** www.cpfcc.or.kr



## DFC\_ DAEJEON FILM COMMISSION



## Introduction

Daejeon is the fifth largest city in Korea with a large area of administrative districts and research complexes. Located at the center of Korea, it also serves as a transportation hub providing easy access to most major cities. With three big rivers passing through and a large lake nearby, its rich water resource adds natural scenic beauty to its high-tech industrial cityscape.

## Location highlights

- Lake Daecheonghosu, the third biggest lake in Korea with a serene lakeside road 80 kilometers long and the grand Daecheong Dam.
- Ppuri Park, showing the origins of 136 Korean surnames engraved on stone sculptures, is a unique place that gives an illusionary look of an island.
- Hanbat Arboretum, an artificially-made tree garden in the middle of the city, with a sensory garden, woods for meditation, a marsh garden, eco-forests, a bush garden and a Mugunghwa (Rose of Sharon) hill.

## Incentive programs open to international productions

With no set minimum, up to 150 million KRW per project provided upon evaluation of applied projects during a designated period.

## Infrastructure &amp; Filming support

## Daejeon Cinema Studio

The tallest studio in Korea (18.9m)

Equipped with high-tech automatic air-conditioning and heating system

Two sound stages each 1,140m<sup>2</sup> and 670m<sup>2</sup> in size

Screening room equipped with 4k image projection

Fully equipped for wire actions and chroma-key

Easy access to post production facilities

## Recently Supported Productions

**26 Years** by JO Geun-hyeon, Korea, 2012

**Hwayl** by JANG Joon-hwan, Korea, 2013

## Contacts

DFC Organizing Committee, ACTS, 3-1 Doryong-dong, Yuseong-gu, Daejeon, Metropolitan City

**Tel** +82 42 479 4145/479 4128 / **Fax** +82 42 479 4125

**E-mail** chbahn@naver.com / **Website** www.djfc.co.kr



## JJFC\_ JEONJU FILM COMMISSION



## Introduction

What makes Jeonju special among the many other towns and cities in Korea is its Bibim-bap, rice with minced meats and vegetables. It also has a unique Hanok Village, a traditional Korean village that is still home to residents today. With memories from the past and a richness of cultural heritage situated all over the city, Jeonju is a famous tourist attraction that attracts more than 4 million visitors every year. It also is an optimal shooting location giving easy access to plains, the sea, and mountains as well as high rise steel and glass towers within 1 hour travel. More than 30 films and TV dramas are shot in Jeonju every year.

## Location highlights

- Hanok Village, a traditional Korean village with 700 well-preserved houses
- Saemangeum, a vast area of reclaimed land along the Yellow Sea
- Gochang Hakwon Farm, a farmland 992,000m<sup>2</sup> wide with a green barley field (best season to shoot: April and May) and a buckwheat field (best season to shoot: September and October)

## Incentive programs open to international productions

## Jeonju/Jeonbuk Incentive Program

Cash and in-kind incentive for productions shot in Jeonju city and Jeonbuk Province

## Jeonju Cinema Studio Bargain Rate Offer

20%~70% discount for sound stage rental (approx. 100USD ~ 330USD per day / rate card: 450 USD)

## Infrastructure &amp; Filming support

## Iksan Prison Set

An open set with prison buildings

## Jeonju Cinema Studio

A soundstage (1,044m<sup>2</sup>) and an outdoor film set (46,281m<sup>2</sup>)

Fully equipped for wire actions, chroma-key, and water pressure control

Storages and ancillary buildings, equipment rental including RED ONE camera, Cook lens set, GFM Dolly system

## Recently Supported Productions

**Secretly Greatly** by JANG Cheol-su, Korea, 2013

**Gun-do** by YOON Jong-bin, Korea, 2013

**Yeok-rin** by LEE Jae-gyu, Korea, 2013

## Contacts

2F, J2 Studio, Jeonju Cinema Studio, 125-14 Sangrim-gil, Jeonju-si, Jeollabuk-do, Korea

**Tel** +82 63 286 0421 / **Fax** +82 63 286 0424

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## JNFC\_ JEON-NAM FILM COMMISSION



## Introduction

Jeollanam-do is a mysterious land of natural beauty and pristine scenery. With hundreds of islands located in the nearby sea and several oceanic national parks, it boasts outstanding marine tourism attractions and cultural heritages. It also has long been famous for its unique cuisine and continues to lure many Koreans with its rich culinary culture.

## Location highlights

- Suncheonman Bay Field, Korea's biggest area of reeds which creates a breathtaking sight when the entire field sways in the wind
- Suncheon Nakan-eupseoung (castle) village, a traditional folk village with 200 thatched-roof houses.
- Yeosu Odongdo, an island famous for its colorful maritime nature including Camellia, a light house, steep rock cliffs, and sea caves
- Yeosu Sado, a group of seven islands that connect by land at low tide
- Kwang-Yang Container Terminal, one of the biggest container terminals on the south-west coast
- Kwang-Yang Measil (plum) Orchard, located along the Sumjin River, this orchard is filled with Japanese apricot and Measil (plum) trees that blossom every March (165,000m<sup>2</sup>)

## Infrastructure &amp; Filming support

## Suncheon Open Set

An open set focusing on modern Korea

## Naju Samhanji Theme Park

A periodical set focusing on ancient Korea

## Wando Cheonghae Port Outdoor Film Set

An open set with ancient villages and ports, 66,000m<sup>2</sup> in size

## Gokseong seomjingang train village

An old railway that has become a tourist attraction

## Recently Supported Productions

**Beyond the Years** by LIM Kwon-taek, Korea 2007

**The Poem of Jeolla** by Hirofumi Kawaguchi, Korea/Japan 2010

**Nam-ijok-eu-ro Twi-eo** by YIM Soonrye, Korea, 2012

## Contacts

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## GNFC\_ GYEONG-NAM FILM COMMISSION



### Introduction

Gyeong-Nam is located at the southeastern end of the Korean Peninsula. With the Taebaek Mountain Range standing in the east and Nakdong River flowing through the center, it boasts rich natural resources including islands, national parks, hot springs, mountains, valleys, beaches, wetlands, and forests. GNFC sees the region as a land rich in nature and strong in tradition.

### Location highlights

- Namhae-Samcheonpo Grand Bridge, a bridge with spectacular views connecting the region's many islands
- Somaemuldo, a small island with spectacular coastal cliffs
- Boriam Temple, a beautiful temple in the middle of a mountain looking down to the sea

### Incentive programs open to international productions

A cash incentive up to 30% on production costs spent in GyeongNam

### Infrastructure & Filming support

#### Hapcheon Theme Park Outdoor Set

An open set from modern Korea with 164 buildings and

streets, 1 train, 2 trams and several military weaponry (78,420m<sup>2</sup>)

#### Maritime Outdoor Set

An open set with 25 ancient buildings, ports, 3 ships, and floating houses (43,469m<sup>2</sup>)

#### Hadong Toji Outdoor Set

An open set with 47 thatched cottages, 5 tile-roofed houses, watermills and old markets (21,441m<sup>2</sup>)

### Recently Supported Productions

**Hello Stranger** by Banjong Pisanthanakun, Thailand 2010

**Deranged** by PARK Jeong-woo, Korea, 2012

**The Flu** by KIM Seong-su, Korea, 2013

**So-won** by LEE Jun-ik, Korea, 2013

**Untitled Olympic Drama** by Meiji Fujita, Japan, 2013

### Contacts

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## JEJUFC\_ JEJU FILM COMMISSION



### Introduction

Jeju is famously known as the "Island of Peace" and "Island of Mystery". It boasts natural beauty with a long history and unique culture, along with beautiful seasonal landscapes. It is also favored by many film directors from home and abroad, because of its excellent natural open set. Its geographical location, as a key transfer point of Northeast Asia, gives Jeju a role acting as a bridge between Southeastern Asian countries as well as China and Japan. In addition, Mt.Halla, Geomun Oreum and Seongsan Sunrise Peak in Jeju Island have been inscribed as World Natural heritages by UNESCO.

### Location highlights

- Magnificent scenery over the entire island which originated from volcanic eruption
- Over 360 mountains, hills and beautiful beaches
- Grassland, meadows, and well organized roads

### Incentive programs open to international productions

- In-kind support of accommodation up to 15 days for film development and script writing

- Support program for productions (partial accommodation support)
- Investment program to support productions

### Infrastructure & Filming support

Sites for an open set available with rental fee incentive  
Casting capabilities

### Recently Supported Productions

**On the Road** by KIM Pung-gi, China, 2012

**Summer Have Tears In Paradise(夏有喬木 雅望天堂)**  
by Jo Jin-gyu, China, 2014

**Honey Enemy(情敌蜜月)** by Zhang Lin Zi, China, 2014

**Bad Guys Always Die** by Sun Hao, China, 2015

### Contacts

82 Sinsan-ro, Il-do-2 dong, Jeju, Jeju Special Self-Governing Province, Korea

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**E-mail** jejujc@naver.com / **Website** www.jejujc.or.kr





# LAWS & REGULATIONS

## KOREA'S CORPORATE LAW

There are total 4 ways that foreign film producers may shoot films in Korea by means of a liaison office or branch office in Korea, jointly producing with a production company in Korea, or just receiving production services.

### (1) Establishment of Liaison Office

The establishment of a liaison office means that a foreign company who wants to shoot a film in Korea is registered in Korea as a foreign company and serves as its legal representative. Although the liaison office is located in Korea, on practical and legal terms it belongs to the overseas parent company and all responsibilities and liabilities of the liaison office are attributed to the overseas parent company. Thus, the Liaison Office is not allowed to undertake any commercial activity such as business contract transaction independently. Only the parent company which established the liaison office can conduct accounting transaction and business contracts.

Establishing a liaison office does not particularly require capital and the registration process is simple. Also, the liaison office is suitable for limited researching and collecting market information, and acting as a communication channel. The legal representative of liaison office may hire an employee for its operations or directly operate the liaison office. If the legal representative is not of Korean nationality, he or she should obtain a visa prior to entry into Korea.

#### <Procedure for the establishment >

1. Report on the establishment of the liaison office to a designated Foreign Exchange Bank
2. Obtain business identification number

from the competent tax office

**3. Open bank account at the designated Foreign Exchange Bank (remittances shall be made through this bank account between the parent company and the liaison office)**

**4. Normal processing time required for the establishment: 3~4 days**

### (2) Establishment of Corporation in Korea

A foreigner or foreign corporation may establish a corporation in Korea. A corporation, established independently and newly in accordance with Korean laws, is an affiliated company of the overseas parent company which holds ownership as a majority stockholder and carrying legal binding force on its business activities. A corporation is a completely separate entity from the parent company in the legal and accounting aspects.

Therefore, the corporation should observe the Korean laws and regulations including Labor laws, Corporation laws, Accounting laws, Tax laws and other relevant laws and regulations governing its business activities in Korea.

Beside corporation, one may set up a limited liability company in Korea which can limit the liabilities of the owner, so it is obliged that appropriate consultation shall be asked prior to the establishment. In addition, firms which want to undergo film business activities in Korea must register as a film business, referring to the guideline

set out by the Korean Film Council.

#### <Procedure for the establishment>

1. Report the corporation as a foreign-invested company to a designated Foreign Exchange Bank
2. Register the establishment of the corporation with the competent tax office
3. Register the establishment of the corporation with the District Court

### (3) Co-production with Korean Production Company

There are various forms of co-productions with production companies in Korea and different approaches are possible depending on the terms of the contract.

The Korean production partner can take on all the responsibilities for investments in Korea, due formalities, contracts as well as effective and efficient management of the production. In addition, if specific conditions are met, various financial benefits are given through the support programs offered by the Korean Film Council and regional film commissions.

At present, Korea has concluded a co-production treaty with France, New Zealand. For more detailed information, please refer to the web site of the Korean Film Council.

#### [Note] Establishment of Special Purpose Company (SPC)

One may set up a 'special cultural industry company' as a special purpose company



for the purpose of investment in films, transparency and efficiency of the money being used, film production management as well as fair and accurate distribution of profits.

As of October 2010, thirty-eight special purpose companies have been registered with the Ministry of Culture, Sports, and Tourism and are being operated. In general, the period of establishment of the special purpose company starts from the time when the development of the movie has been completed and the main investment has been decided. The commercial law classifies SPC as either limited liability company of corporation and a capital base of 100 million KRW is required under the

Promotion of Cultural Industries Law.

The Certificate of Registration will be issued by Ministry of Culture, Sports, and Tourism within 21 days from the date of application to the ministry with the completed documents. Generally, more than 30 days are needed for the registration.

### (4) Cases Involving Receipt of Production Services Only

In cases where the foreign producer only receives production services, he or she may contact the film producer or production service company or freelance producer in Korea. The list of Korean film producers including production service companies, and freelance producers are available at the

Korean Film Council.

Once the partners have been arranged through these institutions, the foreign producer may receive all the services related to production support programs including film crew, actors, extras, location, equipment and technical companies and other matters associated with the production.

The fee for the production services is estimated at 15% of the total production budget to be spent in Korea as a general rule and it is subject to change as the case may be.

For legal advice, please refer to the Korean Bar Association homepage [www.koreanbar.or.kr](http://www.koreanbar.or.kr)



TAX

(1) Corporate Tax

In order to engage in business activities for profit in Korea, one must register its business at the national tax office and once such registration has been made the business must follow the tax laws of Korea (except in cases where it is explicitly stated otherwise in tax agreements entered into between nations). Basically, any local corporation established in Korea must register its business.

For businesses that have registered, the corporate tax must be reported annually and 10% tax rate is applied up to 200 million KRW and 22% for the amount excess over 200 million KRW.

However, for foreign companies that do not register its business in Korea and temporarily work during the production period, no tax shall be imposed except for Indirect Tax because such companies do not follow the Korean tax law. For example, simple liaison offices and receiving only production services that do not resister its business fall under this category.

(2) Value Added Tax: VAT

Korean VAT is one of typical indirect taxes and when business provides goods and services, the receiver imposes a rate of 10% of the price of such goods and services and file VAT return. In Korea, if the business has registered its business, then according to procedures and regulations the business

may get a rebate or deduction on the VAT it paid.

Therefore, in cases where those residing in Korea have not registered its business, simple liaison office or when only receiving production services, Korean tax law shall not be applicable but it must still bear VAT when it receives goods and services within Korea.

1) VAT Rebate for Foreign Business

If a business is registered in Korea then it may receive rebate on most of the VAT it has accumulated, and even if it is a foreign business that has not yet registered in Korea it may receive rebate on the VAT it has indirectly incurred while producing the movie in Korea. These may include VAT that is imposed on food, board, ads, leases, office equipment and supply purchases and rentals which have been made in Korea.

2) Procedure on Receiving Rebate

For a business registered in Korea, VAT rebate is handled by the management department of the company. For foreign businesses not registered in Korea, it must be designated to tax officials, accountants, and other professional agencies dealing in tax rebate and they must apply for a rebate on behalf of the company. So for these business transactions, to make sure everything is filed correctly, it is in the best interest to assign a proxy company or an agent to deal with these matters.

(3) Personal Taxation such as Individual Tax

If the source of the income is from Korea then tax will be imposed on such income in Korea. In cases where foreigners have an income in Korea, to avoid the issue of double taxation by being taxed in Korea and in their foreign country and to avoid the issue of an income withholding tax in Korea, they must first refer to the tax treaty made between Korea and their respective country because Korea has a treat with many nations.

Generally most business income that does not have a domestic place of business and wages for short term labor are not considered as incomes where income withholding tax applies. Such income sourced from Korea can be subjected to income withholding tax depending on the type of income. To make an accurate assessment of tax liability, you must know the applicable law, the employment status, job description, work period, stay period, and other details, therefore it would be in the best interest to consult with a tax official or an accountant who are well-known on these international tax matters.

Korean Accountant Organization : [www.kicpa.or.kr/index.jsp](http://www.kicpa.or.kr/index.jsp)

Korean Tax Accountant Organization : [www.kacpta.or.kr](http://www.kacpta.or.kr)

ISSUANCE OF VISA FOR ENTERING KOREA

Lately, Korea is entering into visa exemption agreements with many countries, and although these countries do not need a visa for short term traveling, they must receive a visa that fits the purpose of their stay if their stay exceeds the permitted period. The sojourn period,

purpose and type of entrance are written on the visa and a stamp or sticker is placed on the visa when it is issued. Normally, for foreigners who entry Korea for film shoots they usually receive an art/entertainment-related E-6 visa. Specific information on how to apply and required

documents can be acquired by making inquires at the embassy and consulate of the corresponding country in Korea.

Electronic Government for Foreigners in Korea : [www.hikorea.go.kr](http://www.hikorea.go.kr)

CUSTOMS

(1) The ATA carnet - Agreement on Equipment Transportation

The ATA carnet is a certificate that replaces the complicated customs documents and security deposits required for temporarily importing/ exporting goods or transporting bonds among the more than 30 ATA Convention member states, including Korea. So, when using the ATA carnet, there is no need to fill out additional custom papers or pay customs tariff, VAT, and security deposits to the importing country's Customs during custom inspections. Thus, if you use the ATA carnet, going through customs in any ATA Convention member country can be a fast and smooth process. There are two ways to collect goods after customs; one way is to collect in person, the other way is to have it collected by a proxy through a local agency in cases where you are bringing goods through freight. You can choose the method that you want and the one that is appropriate for you.

Carnets are dealt in each country's Chamber of Commerce and Industry.

(2) Special Properties & Animals

1) When Importing Special Properties

There are many times when firearms and swords are needed for producing films. However, in Korea, firearms may not be admitted into the country without permission,

and the production and procession of firearms are prohibited. The Regulations Units under the relevant local police officers have the jurisdiction over firearm matters in Korea.

Although the general rule is for the local police office to keep the prop firearm in their custody when it is not being used during the filming, because it is uncertain when it will be used, it is possible to store the prop firearm in safe prop storage after receiving the local police office's permission. Details regarding this matter can be found through the partner receiving the production service, and when importing firearms, you can receive tax exemption only through ATA carnets.

2) When Importing Animals

In regards to the importing, exporting, and re-importing of all animals; pet animals must have the permission of the Minister of the Ministry of Agriculture and Forestry, and wild animals must have the permission of the Minister of the Ministry of Environment. Along with this, all animals must receive veterinary examinations at the border when going through customs. During the examination, if it is considered by the veterinarian to be necessary, animals can be quarantined for a long period of time, according to the animal's condition. Also, there are instances where animals die during shipping when only animals are directly imported, so close

management such as people of the related organization actually following the animals is needed. Therefore, because there is much difficulty in temporarily importing animals and then sending them out again from your own country, it is advantageous to rent as a package through zoos, related organizations or local related organizations.

(3) Transportation & Clearance of Films

The foreign producer must decide whether film will be bought from his or her country and brought into Korea or if it is going to be bought in Korea. Which method is more advantageous depends on the nature of the film production such as whether it is a joint production or not, or depending on each country's local situation, the amount of shooting locations and film price. These conditions should be looked into carefully before the purchase of the film.

Foreign production companies do not incur any customs duty and VAT except for customs fees because, regardless of whether the film is purchased in or outside of Korea, or whether the film is developed or not after the shoot, the film is sent back to the foreign country after going through customs as a re-export based import or interim manufacturing export.





COPYRIGHT

In Korea, on completion of production of any copyright material, such material’s copyright becomes realized and protected even without going through any separate procedures or formalities for such right. Therefore, the original author retains an inclusive right, and by relinquishing such copyright to others or by allowing other people to use the copyrighted material the owner may receive economical compensation (royalty) in exchange. If someone uses another person’s copyrighted material without permission, the owner of the copyright may make a civil claim for damages and compensation against such person and may even request for criminal punishment against the infringer.

(1) Copyright Protection Period

The domestic protection period for a copyright is 50 years after death of the author in case of individual copyright materials, and is 50 years after declaration for group ownership copyright materials. After such protection period expires, the copyright material can be used by anyone freely.

(2) The Legitimate Use of Copyright Material

Because it is also important to uphold the purpose of the Copyright Act in allowing copyrighted materials to be smoothly used, such uses for trials, education, news reports, library use, replication for personal use only, street usage, copying of copyrighted arts on public open space like park graffiti, are all explicitly stated under the Act and so its use must be made within the scope of the Act. For details on the type of use and its criteria you must refer to the Copyright Act.

(3) Copyright Personal Rights

The Korean Copyright Act, aside to its original copyright, acknowledges a separate creator’s personal right which is referred to as the “moral right” under foreign law. Such right includes name rights, declaration

rights, and consistency preservation rights, and unlike the original copyright, personal rights are not transferable and persist for the creator regardless of the copyright owner’s rights

(4) Protection of Foreigner’s Copyright Material

Even if it is a foreign copyright material that has not been introduced domestically, such material is protected by the Korean Copyright Act in accordance with the 1986 Berlin Treaty.

[Note] Procedures for foreigners when registering a copyright material in Korea

It is possible for a foreigner to register for a copyright in Korea. Foreigners that are residents of Korea, foreign companies that have its main place of business in Korea, foreigners that have declared the copyright material first in Korea, and foreigners who have declared the copyright in Korea within 30 days from the date it was declared in a foreign nation can register as the same as a domestic citizen. However, protections for all other foreigners that are not alluded above depend on what treaties Korea has entered into and the reciprocal relationship between the nations and all foreigners who have not met the criteria shall not be able to register their copyright material.

To apply for registration, you can register by Copyright Commission website (www.copyright.or.kr) or download relevant forms and register by mail after completion of the forms.

[Note] Permission to film in public

It is good to check whether prior permission is required or not when shooting in train stations, subways, airports, parks and amusement parks in Korea. For small shoots, in most cases, no permission is needed, but if a shooting hampers the purpose of the facility then permission may be needed. If information on this matter is needed one can make use of the various network connections that the local film commission retains such as filming permits, public image, author’s rights, buy – to seek for cooperation. For example, to make it easier for the film crew to shoot the film, it is possible to ask for governmental assistance such as from the police, or the film crew could be provided with information on how to get permission and the fees for it to shoot on various sites such as historical sites, and it can even get information on construction sites and which areas to avoid shooting.

(5) Likeness Rights

Likeness rights can be said to refer to personality and financial benefits one

receives for their image and likeness. No one can film, publicize, or use for commercial purposes another person’s face or another person’s physical feature that can distinguish him/her based on other societal norms, without consent. However, in no connection with the contents of the movie, even if a random person is coincidentally filmed while the movie was being shot in a public place and due to such person incurs damages, there is no need to pay compensation. But, if it does have connection with the contents of the film, then consent must be obtained and if possible it would be better to have a written consent. Although filming and publicizing of public figures are allowed at all times and do not infringe upon likeness rights, because publicity rights, which is a right to use their reputation for commercial purposes are acknowledged, special caution

must be taken for public figures. This is because when calculating compensations, compensation amounts for public figures are higher than that of the average person.

(6) Music Copyrights

In Korea, in order to use another copyright holder’s music for background music, you must first decide whether the music will be newly performed or whether a recorded music sold in the markets will be used. If you are using the recorded music, you must receive two licenses from the music company that launched the album of the music: a license for the copyright of the sound source, and a license for the copyright recorded on the album. For copyrights of the sound source, you should contact the music company listed on the album cover. In order to receive copyrights

permission of music, you must locate the songwriter and composer, but in most cases, receiving approval for copyrights is commissioned to organizations called music publishing companies. To seek music copyright holders in Korea, contact the Korea Music Copyright Association (KOMCA) at [www.komca.or.kr](http://www.komca.or.kr).

[Note] Copyrights regarding music and conversation inserted in the film by coincidence while filming in public places

It cannot be considered as using copyrights in cases where music or conversations that have nothing to do with the shoot, are unintentionally and unavoidably included in the film due to filming on the streets. Thus, there is no need to receive the copyright holder’s permission





# HOW TO MEET KOREAN CO-PRODUCERS

There are several windows of opportunities to reach Korean producers when you need to find local production partners. You may directly contact producers' associations, set up business meetings at film festivals' project markets, or participate in KOFIC's coproduction support programs. Here are a few key suggestions you might want to consider.

## KOFIC's KO-PRODUCTION

KO-PRODUCTION is a blended abbreviation of 'Korea' and 'Co-Production', and is KOFIC's support program helping international Korean co-productions and enhancing bilateral collaboration between the countries involved. Initially conceived as a Korea-China Biz Camp in 2006, KO-PRODUCTION has expanded its territory to Japan, France and as of 2016 and integrated all of its events under a new umbrella dubbed KO-PRODUCTION.

Organized by KOFIC, it is an array of industrial events including project pitching sessions, seminars, producers' workshops, business meetings, and post-production showcases.



- **2015 KO-PRODUCTION Circuit**
  - KO-PRODUCTION in Paris**  
Sept. 22<sup>nd</sup> to 24<sup>th</sup>, co-hosted with the CNC
  - KO-PRODUCTION in Tokyo**  
Oct. 20<sup>th</sup> to 22<sup>nd</sup>, co-hosted with UniJapan
  - KO-PRODUCTION in Beijing**  
April 19<sup>th</sup> to 20<sup>th</sup>, Aug.13<sup>th</sup> to 14<sup>th</sup>, Nov. 17<sup>th</sup> to 18<sup>th</sup>

For further details, contact International Promotion team at KOFIC ([www.koreanfilm.or.kr](http://www.koreanfilm.or.kr)).



Project Markets

Asian Project Market(Formerly PPP)

Organized by the Busan International Film Festival and its associated Asian Film Market, Asian Project Market is the biggest project market in Korea where filmmakers, producers, co-producers and financiers come together to seek various business opportunities. Focusing on Asian cinema, Asian Project Market has brought numerous notable film projects to the international stage, many of which are now achieving great success in international film festivals; Turkish director Semih Kaplanoglu's Honey won the Golden Bear Award at the Berlin Film Festival, while Lee Chang-dong's Poetry received Best Screenplay at the Cannes Film Festival, and the Critics' Week Award at Cannes went to Bi, Don't Be Afraid directed by Vietnamese filmmaker Phan Dang Di.

• Advantages of the Asian Project Market Official Projects

- 1. Exclusive one-on-one meetings with co-producers and investors from around the globe
- 2. Eligibility of the Asian Project Market Award competition (a cash prize that is given to the Asian Project Market Award laureate projects)

• Call for Entries to the Asian Project Market

A feature-length fiction film project in any stage of production, not fully financed, is eligible to apply. Submissions are received in May or June every year.

• Contacts

Tel: +82 1688 3010  
E-mail: [apm@asianfilmmarket.org](mailto:apm@asianfilmmarket.org)  
Homepage: <http://apm.asianfilmmarket.org>

NAFF (Network of Asian Fantastic Films)

NA FF is an in-depth industry program specializing in Asian genre films hosted by Puchon International Fantastic Film Festival, or PiFan. Launched in 2008, this 4-day event has successfully set itself up as the leader of the Asian genre film market providing a multiple-faceted industry platform for global genre film professionals.

• NAFF Section

1. It Project

The world's first genre-exclusive project market supporting around 15 genre projects every year

2. Industry Programs

A. Project Spotlight

One Asian country is selected and its genre film directors and their projects are put under the spotlight

B. NAFForum

Discussion ground for key issues surrounding genre filmmaking involving leading domestic and overseas film professionals

C. Industry Library

Exclusive screenings for domestic and overseas genre film buyers

3. Fantastic Film School

A comprehensive educational workshop about genre filmmaking and master classes for selected Korean film professionals

• Contacts

Tel: + 82 32 327 6313 (Ext. 200)  
[naff.pifan@gmail.com](mailto:naff.pifan@gmail.com) / [naff@pifan.com](mailto:naff@pifan.com)  
Homepage: <http://naff.bifan.kr/eng/>

Producers' Associations

KFPA (Korean Film Producers Association)

Founded in 1994, KFPA is assembled by producers who run production companies and have produced at least one film. With 70 members as of December 2015, it has accomplished an important role in developing quality Korean films and globalizing the Korean film industry, as well as protecting Korean films' market share against Hollywood blockbusters. Its main activity includes copyright protection, trust business, labor and management negotiations and the Cine-ER P Service.

• Contacts

Tel: +82 2 2267 9983  
E-mail: [kfpa@kfpa.net](mailto:kfpa@kfpa.net)  
Homepage: [www.kfpa.net](http://www.kfpa.net)

PGK (Producers Guild of Korea)

PGK is an incorporated association founded in 2007 by a new generation of Korean producers. It is made up of 193 individual producers regardless of one's affiliation to any particular production company, and its main activity includes educational training, running welfare programs for union members, and collaboration support with foreign filmmakers.

• Contacts

Tel: +82 2 3153 7557  
E-mail: [webmaster@pgk.or.kr](mailto:webmaster@pgk.or.kr)  
Homepage: [www.pgk.or.kr](http://www.pgk.or.kr)





# INDUSTRY CONTACTS

## KOFIC (Korean Film Council)

KO FIC is a special organization that comes under the umbrella of the Ministry of Culture, Sports and Tourism. It has contributed to the development and promotion of Korean films since 1973, providing support in film production, international promotion, education programs, and technical advancement. It also runs a national box office data system and publishes various reports and books.

13/14F, 55 Centum Jungang-ro(U-dong), Haeundae-gu,  
Busan 612-020,South Korea  
(Tel) +82 51 720 4794~1 (Fax) +82 51 720 4810  
www.koreanfilm.or.kr

## International Film Festivals

### JIMFF (Jecheon International Music & Film Festival)

4F, Great Bldg, 29, Seongji 3-gil, Mapo-gu, Seoul,  
121-897 Korea  
(Tel) +82 2 925 2242 (Fax)+82 2 925 2243  
www.jimff.org

### JIFF (Jeonju International Film Festival)

5F Girin Officetel, 155-1 Gosa-dong, Wansan-gu, Jeonju,  
560-706 Korea  
(Tel)+82 63 288 5433 (Fax)+82 63 288 5411  
www.jiff.or.kr

### PiFan (Puchon International Fantastic Film Festival)

1 Gilju-ro Wonmi-gu, Bucheon-city, Gyeonggi-do,  
420-860, Korea  
(Tel) +82 32 327 6313 (Fax) +82 32 322 9629  
www.pifan.com

### BIFF (Busan International Film Festival)

3rd Floor, BIFF HILL, Busan Cinema Center, 120,  
Suyeonggangbyeon-daero, Haeundae-gu, Busan  
612-020, Korea  
(Tel) +82-1688-3010 (Fax) 82-51-709-2299  
www.biff.kr

### Seoul International Youth Film Festival

#501 Pyung-Kwang Building, 19-19 Chungmuro 5-ga,  
Jung-gu, Seoul, 100-015 Korea  
(Tel)+82 2 775 0501 (Fax)+82 2 775 0502  
www.siyff.com siyff@siyff.com

### WFFIS (International Women's Film Festival in Seoul)

5F Seojeon Bldg, 1431-9, Seocho1-dong, Seocho-gu,  
Seoul, 137-865 Korea  
(Tel) +82 2 583 3598 (Fax) +82 2 525 3920  
www.wffis.or.kr wffis@wffis.or.kr

## Groups & Associations

### The Association of Korean Independent Film & Video

2F 82-9 Gongdeok-dong, Mapo-gu, Seoul, 121-800 Korea  
(Tel)+82 2 334 3166 (Fax)+82 2 363 3154  
www.kifv.org kifv@kifv.org

### Corea Entertainment Management Association

5F K707 building 70-7 Samsung-dong, Kangnam-gu,  
Seoul, Korea  
(Tel)+82 2 517 1563 (Fax)+82 2 517 1566  
www.cema.or.kr exit7777@empal.com

### Federation of Korea Movie Worker's Union

#402 Hongdo Building, 7-3 Pil-dong 2-ga, Jung-gu,  
Seoul Korea  
(Tel) +82 2 771 1390 (Fax)+82 2 753 1352  
www.fkmwu.org nojo@fkmwu.org

### Film Engineer Corporation

8-38 Yejang-dong, Jung-gu, Seoul, Korea  
(Tel)+82 2 779 1277 (Fax)+82 2 779 1277  
www.feco.or.kr

### Korean Film Directors' Society

217 Namsan Building, 34-5 Namsan-dong, 3-ga  
Jung-gu, Seoul, 100-043 Korea  
(Tel)+82 2 771 8440 (Fax)+82 2 771 8441  
www.kfds.org

### Korea Scenario Writers Association

201 Capital Building, 28-1 Pil-dong 3-ga, Jung-gu, Seoul,  
100-273 Korea  
(Tel)+82 2 2275 0566 (Fax)+82 2 2278 7202  
www.scenario.or.kr scenario@scenario.or.kr

### Korean Society of Cinematographers

#707 Sanglip Building, 296-2 Elji-ro, 3-ga Jung-gu,  
Seoul Korea  
(Tel) +82 2 546 5078 (Fax) +82 2 3442 5078  
www.theksc.com

### Korea Film Lighting Directors' Society

#501 Ilho Building, 36-3 Choongmoo-ro, 5-ga Jung-gu,  
Seoul, Korea  
(Tel)+82 2 755 6797 (Fax)+82 2 778 5080  
www.ksld.or.kr

### The Motion Pictures Association of Korea

#402 Yechong Hoegwan, Dongsung-dong, 1-117 Jongro-  
gu, Seoul, Korea  
(Tel)+82 2 744 8064 (Fax)+82 2 765 7050  
www.koreamovie.or.kr seul1423@hanmail.net

### Women in Film Korea

#502 Samsun Building, 11-6 Chungjin-dong, Jongro-gu,  
Seoul, 110-130Korea  
(Tel)+82 2 723 1087 (Fax)+82 2 725 1087  
www.wifilm.com workshop@wifilm.com

## Government

### Ministry of Culture, Sports and Tourism

Government Complex-Sejong, 388, Galmae-ro,  
Sejong-si 339-012, Korea  
(Tel)+82-44-203-2000  
www.mcst.go.kr

## Other Film Related Organizations

### Korean Film Archive

1602 DMC Complex, Sangam-dong, Mapo-gu, Seoul, 121-  
270Korea  
(Tel)+82 2 3153 2001 (Fax)+82 2 3153 2080  
www.koreafilm.or.kr

### Korea Media Rating Board

3rd Floor, Korea Visual Industry Center, Centum seo-ro,  
Haeundae-gu, Busan, 612-020 Korea  
(Tel)+82-51-990-7200  
www.kmr.or.kr

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FOUR DISTINCT SEASONS,  
EASY ACCESS TO ANY SHOOTING LOCATION,  
AN OVER 5,000 YEAR OLD CULTURAL HERITAGE,  
KOREA HAS EVERYTHING A FILM SHOOT COULD NEED.

# UP TO 25%

## CASH REBATE ON PRODUCTION COSTS